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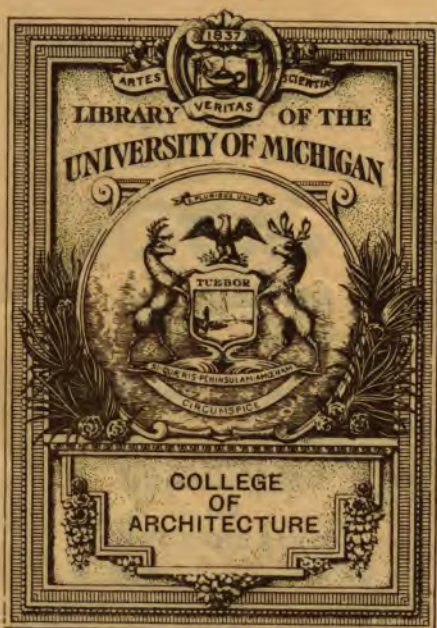
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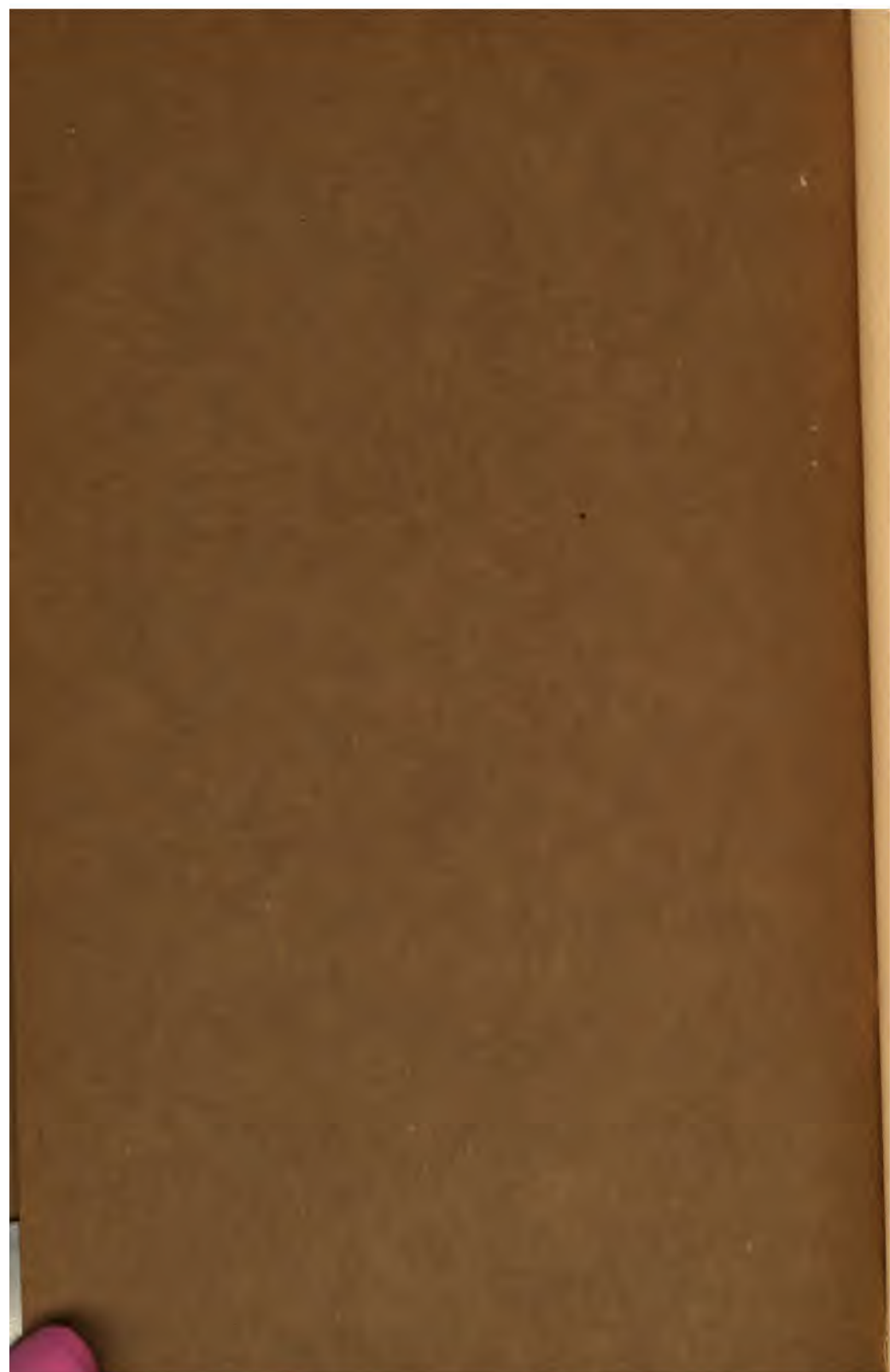


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FURNISHING A
MODEST HOME

The FURNISHING *of a* MODEST HOME

BY FRED HAMILTON DANIELS
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The fireplaces of the olden time were the real fireplaces after all.

INTRODUCTION

Nature study and the study of drawing and the practice of gardening and handicraft in the public schools, the growth of the vacation habit, the prevalence of magazines dealing largely with outdoor life, wider appreciation of the value of exercise in the open air and of the virtue of sunshine, the popularity of hunting with a camera, the advent of the bicycle, the electric car and the automobile, of the telephone and rural free delivery, are all signs of the times and factors in a most significant movement.

This movement, less than twenty years old in our country, as the census returns reveal, is the decentralizing of population. To own a bit of land, to build upon it a house, and of the two to make a real home, is the sane ambition of an increasing number of people in these United States. The gratification of such an ambition can bring nothing but good to the Republic.

To all our people whose ideal is to have a real home, the words of John Ruskin, written nearly forty years ago to the workmen of Great Britain, should come as a personal message:

If you have sense, and feeling, determine what sort of a house will be fit for you;—determine to work for it—to get it—and to die in it, if the Lord will.

‘What sort of a house will be fit for me?—but of course the biggest and finest I can get will be fittest!’

Again, so says the Devil to you; and if you believe in him, he will find you fine lodgings enough,—for rent. But if you don’t believe him, consider, I repeat, what sort of house will be fit for you?

‘Fit!—but what do you mean by fit?’

INTRODUCTION

I mean, one that you can entirely enjoy and manage; but which you will not be proud of, except as you make it charming in its modesty. If you are proud of it, it is unfit for you,—better than a man in your station of life can by simple and sustained exertion obtain; and it should be rather under such quiet level than above. Ashesteil was entirely fit for Walter Scott, and Walter Scott was entirely happy there. Abbotsford was fit also for *Sir* Walter Scott, and had he been content with it, his had been a model life. But he would fain still add field to field,—and died homeless.

This book has been written for those who have sense and feeling, who must make sustained exertion to maintain a home, and who wish that home to be charming in its modesty. In other words, the aim of the book is to promote good taste in the home.

The ideal of the World-soul for America, as Emerson asserts in his *Monadnoc*, is:

Homes of virtue, sense, and taste.

So lofty an ideal could hardly be compassed at once, and in our history we seem to have essayed the venture upon the classic plan, Divide and conquer. Homes of virtue was the ideal of our Pilgrim, Puritan, Dutch, and Huguenot ancestors, who in the American wilderness

For wolf and fox, brought lowing herds,
And for cold mosses, cream and curds.

But snow blew into the open chambers of their houses and sifted across the beds of the children, and bath-rooms were unknown.

Homes of sense appears to have been the ideal of a later generation, when houses were finished throughout, sanitary plumbing introduced, the library made an important feature, and the whole interior made habitable through comfortable furniture, heat, and light. But in those days, carpets and wall papers were riotous in

INTRODUCTION

pattern, all ornament was meretricious, and Rogers' groups stood in the bay windows between starched draperies of imitation lace.

Homes of taste is now our ideal,—not without sense or virtue, be it forever remembered,—homes having the honest simplicity and unpretentious dignity of colonial times, the creature comforts of the nineteenth century, and the intellectual, esthetic, and spiritual atmosphere of the twentieth,—

Sweet homes wherein to live and die.

That this book may contribute to so desirable an end is the hope of the Author, and of everybody who has assisted him even in the slightest way.

HENRY TURNER BAILEY

THE FURNISHING OF A MODEST HOME



THE PROBLEM

Chapter I



THIS book had its beginning in a series of lectures on house furnishing. It was found that people are eager to learn what is good from a critical standpoint providing that personal opinions were left aside and adequate reasons given for each decision.

It would indeed be difficult to select a subject of more universal interest. Sooner or later, nearly everyone faces this problem of furnishing his home. The only guides we have are books, an occasional magazine article, and possibly some school training in the beauty of form and color. Some of the books on home decoration, published years ago, contain atrocious illustrations of vulgar furnishings which are absolutely without distinction or merit; other books deal chiefly with "styles" and the homes of the rich; still others, of recent date, are notable for their many excellent suggestions. The magazine articles are of a transitory character, fragmentary, and never at hand when most wanted. The school training is, as a rule, far removed from this very practical problem. It reminds us of the story of a professor of moral philosophy who was given a cow. A few days later a friend met him and asked him, "Have you learned to milk the cow, professor?" "No," said he, "but I am

reading up on it." Investigation proved that the book he was reading was Herschel's book entitled, "The Milky Way"!

It is the conviction of the author of this book, that there has never been published a book which states directly, clearly, and without a multiplication of words, the things which the great majority of home-makers desire to know. It is especially desired that the reader will note that the above statement is not in any sense a criticism of the several excellent late publications on house furnishing, because no book *heretofore has pretended to limit itself to the possibilities of the "great majority"—those favored by a very limited income.* This is the definite aim of this book,—to present in simple form and without employing a useless word or illustration, suggestions which are applicable in every country or city house where the home maker desires to maintain an environment of refinement and taste at a very modest financial expenditure. A cultivated taste comes only through discussion and study, and it is the author's earnest hope that this book will encourage a thoughtful attitude of mind in matters pertaining to furnishing a modest home.

Most of us are hampered both by lack of money and by tasteless gifts. Far more money is spent by rich and poor for artless furnishings than for good things. Fine furnishing is not so much a question of money as of right thinking. In a certain town in New England, there are two points of interest to which a stranger is likely to be taken. One is a five hundred thousand dollar estate, the other is an old-fashioned house which cost as furnished in its present form, eighteen hundred dollars. And of the two, every intelligent visitor prefers, as a home, the unpretentious cottage.

The prime reason for the universal interest in this problem is the desire for that peace of mind which comes from really beautiful surroundings. The quiet country is more restful than the rugged Alps. We want a home which is a haven of rest, a refuge from the noise of the busy world. As we progress, we shall see that some homes are noisier than Madison Square, New York!

A secondary reason for our desire to have a house successfully furnished is that it may please our friends who may give us the pleasure of their company. Whenever this desire to please is exaggerated into a desire to dazzle, then begins the deterioration in the excellence of the product. This has always been true in the history of nations, and it is no less so with the individual. Wherever the problem of furnishing has been successfully solved, and the product is a really beautiful home, that home exerts its potent influence on the neighborhood. It is alternately praised and censured, admired and scoffed at; it excites more comment than all the other habitations for blocks around; and in the end, because its key notes are simplicity, order, cleanliness, and harmony, it wins out in the neighborhood strife and is made a standard of taste by which others are measured.

At the present time most of the house furnishing is left to the mistress. The man has other interests. He is at the service of his wife, chiefly in the capacity of a moving van. Said the guest, "I see that you have moved the piano since I was here." The husband meekly replied, "Yes, we have had it in every place in the house except the coal-bin, and I expect to put it there next." The woman in the home knows that her home passes judgment upon her, and by repeated trials, endeavors to make the best of what she may have. This is an admirable form of self-education. As the gold is the setting

of the precious stone, so is the home the setting for the family; it must be a credit to the husband and to the wife, and an educational environment for the children.

There is a general impression that beauty comes by accident, that Mrs. So-and So's house always looks well because she seems to have a knack of doing the right thing at the right time. It is true that all have not equal taste or knowledge; it is also true that no one has much of either when he is ushered into this world. Skill is a question of study and experience. One may have a knack for music, and yet his music will amount to nothing without serious attention and hard work. House furnishing is an art, and as in any other art, there is no short road to the goal.

"A talent for any art is rare," says Platen, "but it is given to nearly every one to cultivate a taste for art, only it must be cultivated with earnestness. The more things thou learnest to know and enjoy, the more complete and full will be for thee the joy of living."

"What, then, is taste, but those internal powers,
Active and strong, and feelingly alive
To each fine impulse? a discerning sense
Of decent and sublime, with quick disgust
From things deformed, or disarranged, or gross
In species."
—*Akenside.*

Perhaps the fact that our feelings are stronger than our intellects militates more strongly than any other against our success. Let us have a concrete example: A man was given a vase by a friend. On one side of this vase was painted the picture of a goat, a GOAT! Now from any standpoint whatever, what possible relation could a picture of a goat have with the purpose or beauty of a vase? If it had been a butter dish,—but it wasn't! The friend was a frequent visitor to the house. The man knew that the decoration of the vase was as bad as it



The center of the house should be a generous fireplace, the very heart of the house, around which the family can gather upon occasion and feel completely at home with itself. As Charles Dudley Warner once said,-- given a fireplace, and a second rate artist can represent the family at home, but the best artist who ever lived cannot successfully paint the family at home around a register.

could be, but his friend would come and expect to see the goat on the parlor mantel. What was to be done? What would you have done? We all have this problem to settle; we have poorly drawn copies of Gibson heads, hand-painted flowers faithfully and laboriously crocheted in real oil paint, awful doilies, etc., etc., given us by the best of friends; what are we to do with them? It is a question of friendship endangered, or of successful house furnishing. Each one must answer for himself.

The seriousness of the whole problem is seen when we realize that "Art is revelation of self." Victor Hugo has written that "Houses are like the human beings who inhabit them." "In whatever man does in work or play he expresses in some way his ideals", says William T. Harris. We write in large hand our likes and dislikes on the floors, walls, and make up of our houses, and we are to be measured accordingly.

The perfect home is not a thing of instantaneous growth. One cannot go to the furniture store and select all the things for the house in an afternoon and choose them aright. It is, at first, rather encouraging to think that these goods will be delivered the next morning at our door. After they have been in the house for a week or so, it dawns upon us that possibly we might sometime like to change one or more articles. It is foolish to try to furnish the house in its entirety before we have had experience. At first, let us select only what we absolutely must have, choosing those things which are simple in form and made to wear. It is because we make unwise selections that the constant procession of furniture through the house is noticeable. We buy a chair for the reception room, soon we decide that it is not what we want for that room and it is moved on into the study, then the bedroom, the attic, the rummage sale. Money wasted!

How

Few people can stand criticism, unless it comes from one whom they admit to be an expert. We cheerfully pay the doctor two dollars to come and look over the house, pat the children, and incidentally remark that we have been quite without common sense in endeavoring to do this or that when we ought to be in bed with a hot water bottle tied to each foot. We make no protest to his scathing words, we submit at once; we have faith in him as a specialist. But if this same doctor comes into our home to spend a social evening and attempts to tell us that our dining room pictures ought to be on street billboards instead of where they are,—woe be unto him! He is now treading upon holy ground! This saying that our taste is deficient in any matter pertaining to house furnishing, particularly in the furnishing of our own house, is quite uncalled for. He would better go softly! Unless he is strongly intrenched in our esteem, he will soon become aware of the suppressed volcanoes within us which threaten to flare up. It is our home and we are fond of it; there is really no place to which we return with such gratitude in our hearts. This is as it should be. What right has the critic to interfere?

In this book, the interiors of many homes are shown or described. It may be that reference is made to some scheme of decoration, or object, which is clearly set forth as being in poor taste. It may also happen that this very thing is one element in your home upon which you rather pride yourself. The writer here, at the outset, desires to state that he did not know that this thing, whatever it may be, was in your house, and begs to say that if he had known it—he would have mentioned it just the same.

On the other hand, it is far more likely that an object which is commended as quite appropriate for the place and use to which it is put, will be the one found in your house, and in such case we shall happily agree.

NATURE THE SOURCE OF INSPIRATION

Chapter II



EARLY twenty-five hundred years ago, Plato said, "Nature is divine art." No one doubts that dame Nature does things in the right way, so far as her own needs are concerned. We have known for ages that "Nature is the source of all that is possible in art." Let us, then, apply this maxim, unpromising as it may appear at first thought, to house furnishing.

It would be absurd to maintain that natural shelters make adequate homes, but nevertheless the laws of nature are applicable to our problem and very suggestive. It will be necessary for us to consider but three of these laws,—*Fitness to Purpose, Order, and Simplicity.*

Fitness to Purpose is pre-eminently illustrated in every natural object. For example, we may consider the common tree. The roots of the tree are perfectly fashioned to obtain from the ground the nourishment demanded by the tree, and to take hold of the earth in such a manner as to make the tree stable. The trunk of the tree is adapted to carry this nourishment to the upper branches, and to hold strongly these branches in their places in defiance of any ordinary storm. Ruskin says that the trunk of the tree equals in bulk the mass of the twigs at the ends of the branches. All the tree joints are strengthened to act their part. Each leaf, in

vein and pulp, does its work perfectly. Every part is formed to do a certain work in direct fashion, there are no weaknesses or useless parts; as soon as a part becomes superfluous, it is discarded. Fitness to Purpose is the reigning law.

From the animal world we may cite one example, the sea gull. The legs of the gull are long, for wading; the feet are webbed, for swimming; the bones are hollow, for lightness in flying; the feathers are waterproof to prevent saturation; the bill is long, for probing in sand or weeds; the body is the model for the ship's hull, perfectly adapted to ride the waves; each and every part is prepared in best possible form to do its work.

Order is the second of nature's great laws. If we study photographs of the heavenly bodies and their movements, we shall find that everything is ruled according to an absolute law which we term Order. Nothing is the result of chance. "The universe moves in grooves of steel." Examine photographs of the smallest things which can be seen with a microscope, the minute life forms and sections, invisible to the naked eye, and we find therein also, admirable examples of orderly design. Throughout the universe in all things, infinitely great or infinitely small, this law reigns. Order is everywhere in evidence.

Simplicity is the third great law. All nature's myriad forms are composed of a very few simple elements; her forces are few and elemental, and unless interfered with, operate in straight lines. Think of any object in the mineral, vegetable, or animal kingdom and see if it is possible to suggest a more direct way to do the thing done than the way in which nature has done it. Upon close examination, every object is seen to be fashioned with the utmost conceivable simplicity consistent with

its functions. Because of this fact it is common knowledge that all inventions are suggested by natural objects and based on natural laws.

These three laws, fundamental in the works of nature, are equally fundamental in the home. Apply them as a test to any object of household furnishing, they may be depended upon to reveal its true value.

THE PLAN OF THE HOUSE

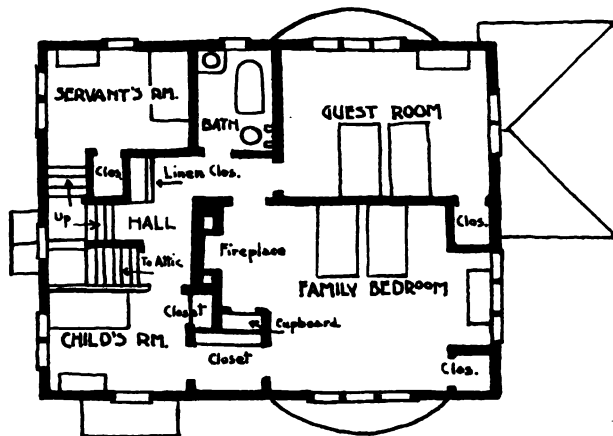
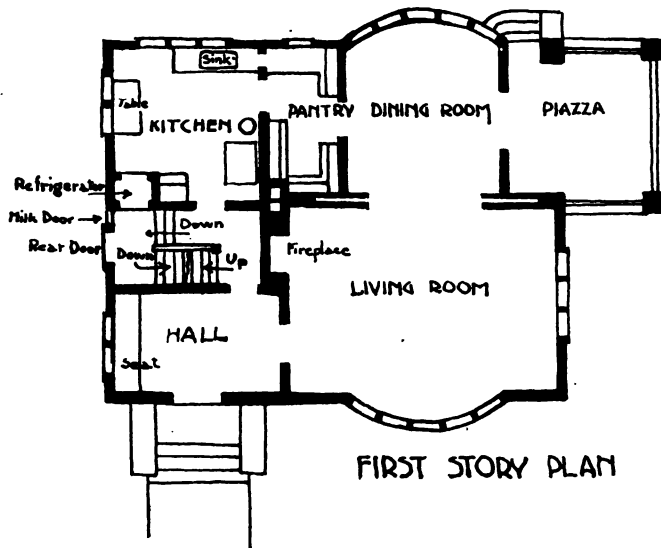
Chapter III



It may be well to discuss briefly one plan for the arrangement of rooms in a modest dwelling. It is not supposed that this is an ideal plan which will meet the approval of all, for every house ought to be built around the needs of the family which it shelters. This plan will, however, serve to call to our attention several worthy features which ought to be considered in any domestic dwelling. It is taken from a copy of *The Craftsman*.

The house is nearly square, the most economically shaped house that can be built. The entrance hall is of sufficient size to remove wraps, to contain a coat-rack and a chair or two, and is well lighted. It is not a spacious reception hall, which would be an inconsistency in a small house, yet it is of sufficient size to allow one to greet the insurance agent with a firm shake of the hand and head, or to transact other business of brief nature. Doors give entrance to both living room and the kitchen.

The living room is, as it should be, the largest room in the house. It is well supplied with windows and has a generous fireplace. Note that the windows are arranged in groups that the light may enter in an undivided flood. This concentration of the windows into groups marks one of the recent advances in architecture





This window in the living room is nearly eight feet wide and five feet high, a single light of plate glass, giving a view over the village and the meadow beyond to the sea. The drapery is a single piece of oriental cotton from Damascus, hand-woven, with embroidered ends.

The houses of 1880-1900 had only portholes punched through the side of the house wherever there seemed to be a chance to destroy a restful space, and these holes were sometimes accentuated by making all the sash lines invisible from the outside by painting them in dark colors. The result of such planning was a house freckled with windows, monotonous because everywhere equally spotted. There was no contrast of occupied and vacant space. The light which entered these portholes crossed and recrossed in all directions inside the house, making it practically impossible to hang a picture where it would receive adequate light. Most houses have too little provision for sunlight to enter them. In winter, sunlight tends to reduce coal bills. Scientists claim that sunlight is an excellent disinfectant. How generous is the space devoted to windows in this plan, and how well concentrated is the light! By opening the sliding doors the living room and the dining room are made into one large room, a very convenient arrangement at times of festival and entertainment. The dining room is equally well provided with windows. There is a door opening onto the piazza, where meals may be served in summer, if desired. The living room is most used in the afternoon and should be placed on the west side of the house, the dining room should face the east, that it may have the good cheer of the morning sun to help awaken and arouse to activity those members of the family who have a tendency to continue unduly their dormant condition.

The piazza is located at the rear of the house where it belongs, unless the builder is influenced by the excellence of the view from the front of the house, or unless the house is situated well back from the street. A gentleman who had visited a well-known seaside resort

was asked his impression of the place. He replied, "Three hundred old ladies,—rocking." It is a pert and just criticism of our placing of the piazza so that we are on parade whenever we occupy it. A piazza is a place for quiet and rest, for comfortable lounging in the open air. Why should we put it half way in the street, so that the passing throng need apologize for walking in front of us? The Orientals have no "American back yards," their back yards are their gardens. Our back yards might be in better condition if our piazzas were located where we had to look into them.

The windows in the kitchen are where they ought to be, in front of the sink and the table. The adjoining rooms and compartments are conveniently situated. The stairs to the second story may be reached from both the kitchen and front hall.

Upstairs, we find the family bedroom to be the largest, and with a fireplace. It is well connected with the child's room. Next in point of size comes the guest room. It will be noticed that there is a division of paths on the stairs, a branch stairway leading to the servant's room, thus offering her the seclusion which both she and the family desire. All the upper rooms are lighted adequately and with well grouped windows. Each room has its closet.

THE WALLS AND THE FLOOR

Chapter IV



THE WOODWORK



THE color of the woodwork in the house is important for it dictates to a degree the color scheme for the rooms. If the woodwork is really beautiful, because of the modelling and musical spacing of delicate and refined mouldings and other details, as it was in the houses of fifty or more years ago, it is right that it should be given proper emphasis. This is best obtained, perhaps, through the use of white paint or enamel. How charming some of this old Colonial woodwork is, if we will but take a moment to enjoy it; it is a delight to the eye! But the ordinary woodwork in the modern house cannot afford to have its uninteresting mediocrity or ugliness brought to the front. It should be stained or painted in low-toned colors that it may assume a very subordinate place in the room. In general, grayed, deep browns or greens are restful and unobtrusive, and are colors with which wall papers will harmonize. It is wise to avoid strong contrasts between walls and woodwork unless we know what contrasts are good. This applies to the halls, living room, dining room and kitchen. For the bathroom and the bedrooms, white is allowable,

even with poor woodwork, because the furnishings and the wall papers are generally light in value, hence the light woodwork is not much in evidence. Moreover, where scrupulous cleanliness is so absolutely essential, the light colors are better.

Certain colors appeal to us at once, we say that they are beautiful, charming, tender, others impress us as being cheap or uninteresting. A dark, luminous brown awakes in us a more agreeable response than does a light, faded brown; a soft, gray green, as made in paint by mixing red with green, is preferable to a cold, hard green made from black, or blue, and green. Cream white excites a more sympathetic mood than does pure white, and is made by adding a bit of ochre or burnt sienna to white. Warm tones are generally better than cold or neutral tones. The practice of giving the woodwork several coats of varnish, producing a weak and unattractive yellow-brown, is unfortunate. The color itself is destitute of interesting character, and only brown wall papers will harmonizes with it. Rooms thus finished may be much improved by painting the woodwork a good color, even though the grain of the wood is sacrificed. Paint will cover a multitude of sins.

It is a mistake to suppose that highly polished or varnished woodwork is a mark of excellence. Quite the reverse is true. The woodwork should not shine, it should not catch and reflect lights as does a mirror; a very subordinate element in the room, it should remain unobtrusively in the background. Therefore, if rubbed in oil and pumice stone after varnishing, to remove the gloss, or if waxed instead of varnished, the effect is enriched. This statement does not apply to fine woodwork which is finished in white solely that its fine proportions and modelled details may be seen to the best advantage.

THE FLOORS

There is one day in the week on which every housekeeper who does her own work hangs out the significant sign, "Our busy day." That day is washing day, the day upon which we celebrate the removal of dirt from things. In the carpeted home there is another festive and joyous occasion every week or two, the day upon which we put dirt onto things,—sweeping day. The housekeeper appears with swathed forehead, with gloves, and murky look, and all shelves, chairs, and tables left in the room are sympathetically arrayed. It is only necessary to half enter the room to understand the wisdom of the housekeeper's method. The air is alive with stifling dust as if she were sifting ashes. Where does the dust come from? From the carpet, of course. Such dirt is never found in the house with hardwood floors; it cannot hide itself there as in a carpet. The dust that settles to the floor rests largely upon the rugs, and these are always swept or beaten out-of-doors. A thorough sweeping is argument sufficient against the carpet in the home, but another test may aid in proving its unsanitary condition after a period of use in any house. Walk briskly across a portion of the carpet where the sunshine falls upon it and notice how every step raises the dust from its lair, and this dust fills the air which the inmates must breathe.

As sweeping a carpeted room always arouses to activity the accumulated dust, dusting must follow sweeping. Not so in the house with hardwood floors, for the floor can be quickly gone over with a large bristle broom or with a damp cloth, neither of which raises an appreciable amount of dust. At housecleaning time the carpeted home is riotously upset, for a few days the inmates are practically homeless, unless the vacuum

system of cleaning be employed. But however done, the cleaning of carpets is an expensive job.

In the winter time, the carpet does offer a grateful suggestion of warmth and protection. To one, who throughout his long life has been accustomed to this suggestion, its lack is sadly missed. Old people generally prefer carpets; let us not try to argue them from their right and privilege. But we, who are not committed to any plan of floor covering through years of custom, ought to know that from a hygienic point of view, the hardwood floor is by all means the proper one for our home. If our floors are not hardwood, they can be made very attractive indeed by painting them several coats to harmonize with the woodwork, generally a dull brown or soft gray green; occasionally, if a warm tone is necessary, Venetian red may be used.

Straw matting is the next best thing for our floors. Choose a good matting and one with comparatively plain ground; the best mattings are generally the most satisfactory in design and in service, and the best matting is less expensive than a good carpet. Moreover, it is cleaner and will wear about as long. Cheap mattings are made for cheap tastes.

We have a perfect right to our likes and dislikes, and if we prefer carpets, let us choose those which are good in design. Carpets having large, separated spots of strong color are bad. One enters a house where one of these carpets is on the floor, and while listening to the conversation of the hostess, the caller is wondering if he could walk across the floor without stepping off the spots, or, would it be possible to walk across on every other spot, or in a diagonal manner, etc., etc. These spots make energetic appeal to the eye and the intellect is dull indeed which does not respond to their

strenuous call. One writer terms these too attractive centers on wall or floor, "blobs" of color; Webster defines this word as "blister;" it certainly sounds right, whatever it may mean.

Carpets composed of naturalistic designs of roses are not pleasing, for walking about upon a bed of roses is a thing which we would carefully avoid in the world of nature. The simple, old fashioned carpets which had little definite design are among the best; they were modest and dull in color and generally appeared to stay down upon the floor where a carpet belongs.

It is possible to buy a rug of domestic make for ten dollars. For twenty dollars, an Oriental rug of the same size may be obtained. In five years the domestic rug begins to show signs of distress, the foreign rug will wear a lifetime and longer. The domestic rug is almost invariably poor in color and design. A large rug manufacturer in this country says that the best selling rug he ever made was one portraying a Newfoundland dog! Imagine walking about on a big dog! Or, if one enters the room so that he cannot view the dog correctly, he must offer mute apology and move around until the picture rug can be seen to the best advantage. Rugs which can thus be correctly seen from one side only, violate the law of Fitness to Purpose, as they ought to seem to be right side up from any view point. Oriental rugs do so appear. All foreign rugs are not of equal merit in color or design, but most of them are better than the best American productions. It took seven generations, we say, to make an Emerson. It has taken hundreds of years to produce these rugs; the craft has come down in the same families for centuries, and these craftsmen know how to produce meritorious results far better than do our novice workmen.

The bane of our quest for a home beautiful is the desire for quantity rather than quality. We want as *many* things as other people have, the number is our standard here in America; but quantity can never replace in the slightest the lack of quality, though far too many people believe that it can. The successful home is never distinguished by the quantity of its furnishings; it is always set apart as superior because of the *quality*.

Correctly furnished floors, to summarize, are of hardwood, or are painted, or are covered with straw matting. The rugs may be few in number, rich and quiet in color, and for beauty of color and design and long life in service,—in other words for true economy,—are preferably of Oriental make.

THE WALLS

No other one factor plays so important a part in the final effect of a room as the treatment of the walls. We may have famous pictures on the walls, artistic and costly furniture may be in the room, and marvelous foreign rugs may bejewel the oak floors,—it is all to no avail if the walls are provokingly and persistently out of tune. Nothing can redeem the room with discordant walls, for they destroy absolutely and for all time the unity which a room should have. We will suppose that walls, pictures, furniture, and floors are all of poor quality. Changing the unsatisfactory wall covering for one which is really fine in color and design, will do more to enhance the appearance of the room than will the improving of all the other features in the room.

We will consider the subject under six headings:—

(1.) *The Apparent Size of a Room.* A room papered in light colors seems larger than the same room when its walls are covered with a paper low or dark





When its durability is considered, the Oriental rug is the cheapest rug to buy. Its design is generally admirably adapted to its use, and its color is rich and luminous.

MOU



A Bokhara rug. (Oriental.)

in value. We hear the phrases, "darkness shut in upon them," or, "the light opened up before them." The room with the light paper really is no larger, of course, but it does seem to be larger. The following story has a significance from a decorator's point of view. A stranger in a town halted before a sign which read, "Mrs. Smith, Board and Lodging." He said to a native, "Does Mrs. Smith keep her boarders long?" "No," was the reply, "she jest keeps them so thin they looks longer than they is." The apparent size of a room is affected by the character of the pattern upon the wall paper. A large pattern diminishes the apparent size of a small room; the emphasis of size in the pattern serves by contrast to belittle the apparent size of the room, just as when a man's hat is placed upon the head of a small boy, the hat becomes the standard by which the boy is measured,—by all except himself. Wall paper with vertical stripes makes the room appear higher than does paper without this vertical emphasis.

If we place the picture moulding (or a narrow shelf) a foot or more below the ceiling and carry the ceiling color or paper down to this moulding, the ceiling seems lower than when the wall color extends directly to the ceiling. If all the rooms in the house appear to be too high studded, this plan is an excellent one to follow. Place the picture moulding the same distance below the ceiling in each room, thereby giving a consistent and agreeable effect throughout the house.

(2.) *Cool and Warm Colors.* The warm colors are red, orange, and yellow, probably so called from our inherited unconscious association of them with heat or fire. The cool colors are green, blue, and violet, probably associated with the colors of distance, ice, or large areas of water. The effect of rooms may be varied by the use

of cool or warm hues of color quite as much as by the use of patterns or values of color. A room with its walls of red, orange, or yellow hue seems actually warmer than one employing cool tones. Hence rooms on the south side of the house may have cool colors, and in those rooms which receive little or no sunlight, the missing warmth and cheer of the sun may be apparently imported by the use of warm colors of the paper.

The grayed greens, blues and violets in nature are the colors seen in the distance. Red, orange, and yellow are colors seen in nature in the foreground, as a rule. A red tree seen in autumn a mile away becomes purple, and five miles away the red changes to violet, that is, it becomes bluer. The crimson and orange sky at twilight seems nearer than the blue of mid-day. Therefore, walls in cool colors, perhaps through long association of ideas, appear to be distant, and the room seems larger than when warm colors are used.

(3.) *Color in Various Rooms.* Here, again, nature tells us exactly the right procedure. Nature uses more blue and green than any other colors. Blue is the color of sky and ocean; it is nearly always associated with distances far greater than we have in the house. This is one reason why it is often unsatisfactory as a color for the walls of our modest room. Blue is the coldest of colors, the least cheerful or inviting, and when occasionally employed, it should be warmed and softened by mixing it with orange, yellow, or green. This is what nature does in sky and ocean, as every painter knows.

In nature we rarely find pure green in all its intensity and harshness. The hue of the color is softened by yellow, orange, or red until we say it is a warm green. This is the green for our walls. Because the human race has for thousands of years been accustomed to seeing so much

blue and green, they are the colors which tire the eyes the least. We see more green than blue, unless we walk about as did "Johnny look up in the air." The blue that we do see is near the horizon and very gray and warm, hence, the eye is really more accustomed to green than to any other color. On the other hand, colors in which red plays a dominant part are the most irritating to the eye. We should expect this, because red is the color most unlike green. Nature gives us months of green, only a few weeks of red tones. Nature allows us only a half-hour of red in the morning sky (seldom seen), and sometimes a brief similar period at twilight. Nature shows acres of green with only an occasional red insect or flower. Hence, through ages of familiarity, green has become the least irritating of all colors,—in other words, the most restful.

During the winter, and wherever the growth of green grass is denied, another color, brown, is very common in nature, and therefore, restful to the eye. Brown is really a much grayed tone of orange, in which the red has been nearly eliminated.

The application of all this is evident, the rooms which we most use, as the living room, or study, should be papered in the least irritating, in other words, the most restful colors,—the grayed greens (such as sage green or olive green), or browns. These colors which are so dominant in nature's backgrounds form the very best backgrounds for people, pictures, or furniture.

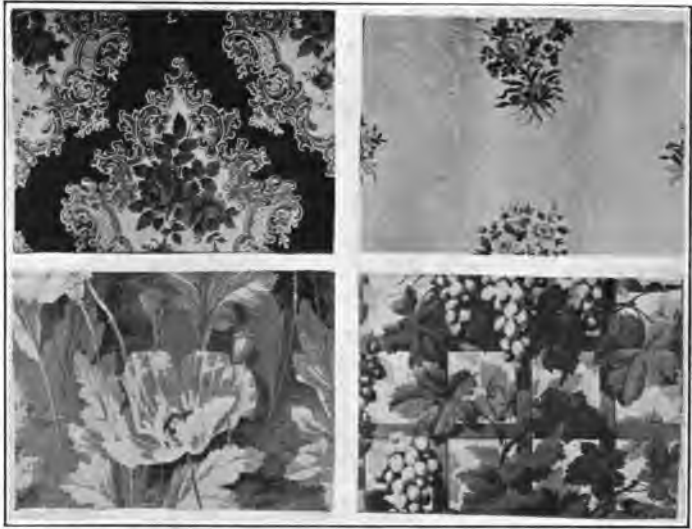
Red is the color of good cheer, and has in art for centuries been the symbol of love. It is an admirable color for the front hall, offering a cordial welcome to the entering guest. It is also adapted, from its nature and symbolic association, to the dining room in which we offer our hospitality. No one who is sensitive to color

would use in any room a red so intense that it became the most attractive feature. Venetian red, or a red combined with orange, is better than a red influenced by purple or blue. It should be dull rather than brilliant in tone, for we must always remember that of all things in the room the walls should ever remain as the backgrounds for other things. For other rooms where warm color is desired, yellow or a sunny brown is preferable, for red is a color which should be used with caution because it is the most exhilarating of colors, and for this reason it is carefully avoided in insane asylums.

The bedroom with its light woodwork should have a light, delicate paper, cheerful and refreshing in color,—dainty pinks, blues, or yellow-greens on a very light ground meet the requirements.

(4.) *General Law in Nature Applicable to Floor, Wall, and Ceiling.* The foreground is usually the darkest, the sky the lightest, and the distance an average half way between these extremes. Our floors, therefore, as a rule, should be the darkest, the walls of a middle value, and the ceiling the lightest. Where the woodwork is white, the ceilings may be white; if the walls are colored, the ceiling should be tinted with an echo of the wall color.

(5.) *The Floors and Walls are Backgrounds.* Of all precepts regarding house furnishing, this simple statement is the least understood. Anybody who has hunted the city over for a simple habitation, knows that some one buys outrageous wall paper for otherwise possible apartments. A square yard of wall paper may be lovely in design and color, but when the design is repeated a hundred times over the wall, it becomes almost unbearable to a sensitive person, as the following story shows:—A gentleman once called upon another, out of business hours. He was ushered into a parlor, where he was



Wall papers similar to those here shown are in poor taste. They present far too great a contrast in light and dark, or color, to make suitable backgrounds for anything. The upper illustrations offer bad combinations, the conventional and the naturalistic supposedly forming *one* design, which they do not form. Strong individual spots of color like these are wearisome to the eye. In the lower illustrations are naturalistic representations of flowers and fruits which never do actually grow over the walls of a room. Compare these naturalistic designs with the decorative patterns shown in the next illustration.



Satisfactory wall papers. The lights and darks, or values, are closely related, so that no strong contrasts are produced. These form quiet, restful backgrounds for pictures, furniture, and people. The illustrations show plant forms treated, not in a naturalistic manner, but decoratively. These papers recognize the wall as a flat, conventional background which requires designs in keeping with the wall itself.

assaulted by a muscular design two feet high in crimson on a robin's egg blue ground; the carpet was green with red figures; the portières were another hue of red; and the furnishings were as violent as the surroundings. The host soon appeared, but the guest could not recall his errand and with apology took his precipitate departure.

The wall paper which is more interesting than the hostess is really impertinent. Walk along the street when the houses are first lighted at twilight and note in how many houses not even Cleopatra could hold her own against such odds. Is the wall paper more attractive than the pictures? How are our carefully selected and much cherished pictures to speak to us from amid such a babel of pattern? We are perhaps influenced by fashion or style, but style and common sense, or art (for art is refined common sense; Carlisle says it is "the real, well seen"), often have little or nothing in common. To prove this one has only to look at the costumes worn at Lincoln's inaugural ball at Washington. Style has nothing whatever to do with excellence in floor or wall covering. The manufacturers have to change styles in order to sell goods to those who, because of the ignorant purchase of a previously lauded fashion, really in very poor taste, have become tired of it. A good wall covering need never be replaced so long as it stays upon the wall. The soft-toned burlaps are an example of wall coverings of this kind; they are put on, as in art museums, for permanent backgrounds.

Always avoid large, pronounced figures. Shun all strong contrasts of light and dark or of color, select papers with the colors and values closely related. A room which will hold dark furniture should not have a light paper. Above all things a room must have *unity*. The things in the room must hold their proper relative positions;

the people are the most important, then the pictures, the furniture, the walls, and the floor. Destroy this order of things and the harmony of right relationships departs. Milton said, "For want of consideration of things in their right order, all the world is in confusion."

(6.) *The Conventional and the Naturalistic Design.*
The walls and floors are flat, conventional things. Let us recognize this fact in our treatment of these parts of the room. The naturalistic design which pictures flowers growing over fragile trellises or as climbing up nothing at all, is bad. It contradicts fact. It suggests different planes, as if a part of the wall were nearer than other parts. It is not true decoration; for the truly decorative design is the one in which the plant or thing suggested has been so treated that it is brought into accord with the use to which it is to be put. Oftentimes, the really decorative design suggests no natural form; there is no reason why it should, or should not, do so. It is a matter of no moment. The important question is not as to whether a paper is more or less beautiful, but rather, as to whether because of its fitness it becomes a beautiful thing on our walls.

THE PORTIERRES

The portière had its origin in the desire to bar out draughts of air, or noise. Probably later, it was discovered that portières oftentimes serve to soften the lines of the woodwork. From the nature of the service expected of them it should be seen at once that they should be hung upon rings so that they may be easily moved. They should not be swathed about a pole (as if the pole were suffering from tonsillitis), thus rendering their moving aside a matter calling for a step ladder. Portières made from ropes, beads, bamboo, shells, spools, buttons,

or string beans serve no purpose, and merely illustrate the craving for novelty associated with an untrained mind.

With a figured wall paper, it is well to use plain portierres, as the design of the paper can seldom be repeated in the portière. With plain paper we may have a figured portière. The best designs are never those which come by the yard, except in plain goods, but such designs as are prepared for a portière only. A figured cloth cannot be so designed as to be equally suitable for a chair back, a dress, a necktie, and a portière. Various uses require varied and individual designs. A portière hangs in folds. If it has a pattern, the design of the pattern should not be abruptly distorted at every fold. This happens when the pattern is of large, bold curves. Hence patterns of small size, or patterns with their dominant lines moving either in a vertical or a horizontal direction are least affected. In fact, such patterns are sometimes improved by a varied and rhythmic spacing which comes from the folding of the cloth. Nature gives us similar examples of a varied rhythm in the spacing of the vertical tree trunks in the woods; in the appearance of the brook as it winds across the meadows, now seen and now gone only to re-appear again, we have the rhythm of the horizontal pattern on the portière.

A satisfactory solution of the design can be secured by purchasing one of the hand-embroidered portierres made in crafts shops, or by copying a satisfactory design from a reliable book or magazine, and working it out in worsted one's self. As for the material, silk or satin, from its very nature, is not so good as a rougher, heavier cloth, free from sheen and made to wear. In color, the portierre should repeat the dominant color of the room. Harmony of color consists in agreement of color.

THE WINDOW CURTAINS

It is interesting to note that in the recently built houses we find a return to small window panes. The crossbars framing in these panes suggest protection from the elements without. This sense of protection is augmented by the curtains, which serve to keep out sunlight and to render the home more secluded. As has been suggested, we generally keep out of the house too much sunlight. The remedy is obvious, our curtains should be so transparent in texture and so hung that they may easily be moved aside. Curtains may be required to tone the light which enters a room, for the light may be too strong or of a disagreeable color as when reflected from a neighboring red brick wall. In crowded cities we frequently need curtains to cut out an unpleasant view.

There is no excuse for window curtains reaching to the floor; as well buy chairs with backs seven feet high! In color, window curtains should repeat in lighter vein the general color scheme of the room. White lace curtains are out of place unless the woodwork and the furnishings and the wall paper are white or very light. Delicate transparent color tones, aside from being in themselves more pleasing than white, suggest the color seen in nature through the windows, for such color is always tempered and softened by distance, and invariably appears delicate compared with the window frame itself. Test this comparison by looking through the window near you; see how much darker the window frame appears than any object outside, and note that nature presents a window of color, even in winter time.

THE HALL

Chapter V



IN the early days of architecture, the Egyptians created the pyramid. It was all wall, all roof, and all column, a solid mass; the elements of architecture had not been differentiated. So in the early days of home building, the rooms numbered but one, the hall. Later, as shown in Feudal times, the hall was the important room in the castle. In modern domestic architecture the tendency is to minimize the hall as a feature in the home, and to make it merely a place providing the conveniences for the proper entrance into the house. As has been suggested, its general color scheme should be a cheerful one, extending a cordial welcome to the guest. Its furnishings are not a complex matter. They should be simple, suitable, and rather formal in character. A coat rack is a necessity, one with plain brass or wrought iron nails or coat hooks is best. In the furniture store, hasten by those racks having hooks fashioned into wonderful scrolls, from which it requires time to disentangle a coat. Hasten faster when passing the incongruous creations which are composite in character, those which combine shoe box, umbrella stand, settle, bureau, shaving glass, and coat rack. They are cheap in design and workmanship, and no one feature can be utilized in service without discommoding some other,—the box is inaccessible unless everything is removed from the seat, the seat is uncomfortable when the coats are hung in place, the

coats hang into the umbrellas, the umbrellas when removed bring down a coat and a hat or two, and all the width of the mirror must be given up to mirror thus causing the coat hooks to be placed in a vertical row instead of along the horizontal line as they should be for service.

The umbrella stand should be ample in size, that by mistake one umbrella may not be thrust through another, and to render withdrawal an easy matter. It should have a metal pan at the base, and should be open at the sides for adequate exposure in drying. Drain pipes with fleur-de-lis painted upon them are symbolic of wet territory, but the place for umbrellas to dry is neither in a marsh nor in a pond, but where the dry air can circulate freely about them. Umbrella stands are best made of some coated material impervious to moisture.

Choose a good plate glass for the mirror, neatly framed in plain stained hardwood. Hang it in a good light,—that is, a light which falls on the person, not the mirror. It is a good plan, if feasible, to place small artificial lights on either side. Immediately inside the entrance door there should be placed a thick, rough rug. One or two formal chairs, and perhaps if there is plenty of room, a small table and settle will complete the hall outfit.



A highly ornate and pretentious chair like that at the left in the above illustration should have no place in the modest home. It is in a false key, for it suggests riches and a luxury which are not found to be the rule of the dwelling. The stuffy chair at the right has an elephantine body with fore legs of a gazelle.



It is a mystery why anybody should desire to buy such a thing as the chair at the right. The wood has been tortured and twisted, turned and pressed to the limit of its endurance. It is fragile in structure, and bristles with false ideals. Compare it with the chair at the left,—direct, honest, sturdy, and it is of a less cost price than the other.

THE LIVING ROOM

Chapter VI



IN the home of moderate cost the living room is the dominant room in the house. It is the outgrowth of the parlor, reception room, and sitting room of a few years ago. It is the largest room, it ought to be the most restful and homelike. It is best located on the west side of the house, as it is most used in the afternoon. It may have as the center of interest a large fireplace of brick, one regarding which you feel first, last, and always that it was designed primarily to build a wood fire in. When we want to see how a fireplace ought to be built, we have to go back to those of our ancestors. They constructed fireplaces for service. *The simple way of doing a thing is the only way which shows a complete understanding of the problem.* Their solution of the problem makes us heartily ashamed of the modern average result, which is built wrong end to,—it is all place and no fire. This modern concoction gives one the feeling that some architect seized the offered opportunity to design something in wood, it does not matter what, so far as results tell us; that the fireplace itself is the thing wanted is an idea which apparently never occurred to the designer. Brick is as serviceable as anything for the fireplace; tiles are sometimes employed, but should be those without a glazed surface.

In this room there is no reason why the furniture should be in sets of like pieces. Sir Henry Wotton, writing in regard to architecture, states that all good building should have "firmness, commodity, and delight." All our living room furniture may be judiciously selected with this precept in mind. Every article should have firmness. It should be made to last; if a chair, it should not develop a squeak in a short time; if a table, it should not appear inebriated when touched; if a couch, it should not look rusty in a few months. "A cheap article gives satisfaction but once, when we pay the bill; it extorts compound payment whenever afterwards it enters into consciousness." Every object should give us that satisfaction both in its appearance and use, which the designer foresaw for us in his original plan. It is always a keen pleasure to own such an article. It costs more to begin with because it is worth more, but in the end it is the cheapest, for it need never be replaced. Says Carlisle, "No good man did, or ever should, encourage cheapness at the ruinous expense of unfitness, which is always infidelity, and is dishonourable to a man. If I want an article, let it be genuine, at whatever price; if the price is too high for me, I will go without it, unequipped with it for the present—I shall not have equipped myself with hypocrisy, at any rate."

All furniture should have commodity, that is, it should be of adequate size and shape for comfortable use. The objection has been raised that some of the arts and crafts furniture needs a derrick for moving it about, and some of it does. On the other hand, a chair, for example, is not built to be trundled about the room after the manner of a go cart; it need be moved but little and at infrequent intervals. There is a satisfaction in



A corner of a living room. The walls are of a soft, warm green, the floor of waxed hard wood, the woodwork of oak stained a warm brown, and the furniture has a similar finish. The fireplace of dull green tiles repeats the wall color. The couch cushion is covered with carpet burlap of green. The couch pillows are of burlap and of denim, and are green and dark, grayed red in color. In the rugs on the floor, deep reds and browns predominate.



A comfortable corner in the living room, offering "commodity, firmness, and delight."

settling one's self into a commodious chair for an evening, a pleasure which is never realized by the owner of frail furniture. One feels that such a chair was built to cater to his own bodily comfort, and a sense of gratitude goes out to the thoughtful designer whoever he may have been.

Sir Henry says, lastly, that all building should have "delight," or beauty. It seems unnecessary to prove this, but Wieland has given us such a lucid explanation of the reason why useful things ought to be beautiful that it should be quoted here. "The useful, in so far as opposed to the agreeable and the beautiful, is enjoyed merely in common with the lower animals; and if we love and prize what is useful to us in this sense, we do nothing more than what the ox and the ass would do. . . . For among all animals, man alone is gifted with a perception of order, beauty and grace. Therefore, it is also that the perception of the beautiful, in art as well as manners and morals, distinguishes the social, developed and civilized man from the savage and the barbarian. . . . Beauty and grace are undoubtedly united by nature itself with the useful; but they are not, therefore, desirable because they are useful; but because from the nature of man, he enjoys a pure pleasure in their contemplation. For this animal that calls itself man, and this only, has an inborn feeling for beauty and order." An object may be useful and at the same time ugly in color, line, or proportion, although if it is really adapted to its use, is simple in its design, and is orderly in its plan, it is very likely to be beautiful, for beauty is a natural outcome of these three qualities.

In our living room we shall want chairs and a couch that are comfortable rather than formal, serviceable rather than showy. We shall need a table which is

adequate to hold a few books and magazines and a reading lamp, a table which the children will be in no danger of upsetting, but which would sooner upset the children. Of two equally beautiful things the wise selection will be in favor of that requiring the least care,—a couch with cover of leather, denim or burlap is better than one covered with a cloth of a plush-like texture. It is well to reflect that whatever we buy we encourage manufacturers to produce.

Whistler in his "Ten o'Clock", thus describes one of nature's moods; "The sun blares, the wind blows from the East, the sky is bereft of cloud, and without all is of iron. The windows of the Crystal Palace are seen from all parts of London. The holiday maker rejoices in the glorious day, and the painter turns aside to shut his eyes." Let us apply this to the living room:—the rugs blare, the wall paper shouts from all points of the compass, the furniture trumpets at you through its highly varnished coating, and within all holds you in tense grip. The newly-weds rejoice in the quickly made home, and the experienced one goes outside to recover himself. Whistler goes on:—"And when the evening mist clothes the riverside with poetry, as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairy-land is before us,—then the wayfarer hastens home; the working man and the cultured one, the wise man and the one of pleasure cease to understand, as they have ceased to see; and Nature, who, for once, has sung in tune, sings her exquisite song to the artist alone, her son and her master,—her son, in that he loves her, her master in that he knows her." Paraphrased for the living room, it might



A corner of the living room in a New York flat. The quarters in the apartment being limited in size, this portion of the living room is set apart as the "study."



A charming glimpse of another portion of the same living room. The grouping here is as consistent as was the "study." Notice the dark Rembrandt hung in the dimly illumined hall.



This almost successful living room has been injured by overcrowding the low toned wall areas with pictures having white mats.



An interesting view of a side wall in a modern flat. The objects in this group are consistent, and were bought one at a time, when found, by the present owner.



The owner of this desk says that it seems to be a good desk, having only one fault,—when she tries to write on it, it shakes so that she takes paper and pen and goes to the table. Always beware of wedding presents! This is one.



Furniture which shows beautiful proportion, a frank use of straight pieces of wood, and which is strongly fashioned.



A piece of furniture absolutely without merit. It could scarcely be planned so as to be weaker in structure. It is awkward, uneasy, ill-composed,—the parts being assembled without thought as to the unity of the whole.



Subdividing the doors of a bookcase by means of strong panels suggests protection for the books within, and minimizes the glaring effect of large panes of glass. Notice how firmly built is the small reading table.

read:—And when there seems to be an affinity in the elements which go to make the living room, when the rugs associate themselves with the floor, and the quiet furniture becomes sympathetic with the woodwork of the room, and the portières become a part of the door casings and the curtains a part of the outside suggested world, and the cushions and coverings, rich and luminous centers of interest, and the whole room is in true accord, and comfort, rest and peace are before us,—then the unenlightened and the pseudo-cultured cease to understand as they have ceased to see, for only “lampblack and lightning” appeal to them; and the room which has been finely attuned to meet the demands of the lover of true beauty casts its potent spell upon him alone, because he alone comprehends the real problem and rejoices in its solution.

The painter as he progresses in his art seeks for subtle effects; his impressions are gathered at twilight, or during the days when nature seems enveloped in a haze, for he has learned that under these conditions nature is at her best. The chief characteristic of any room should be unity, a bond of kinship should unite all the elements in the room. We recognize this on the stage, not all the actors can be heroes, some must assume subordinate parts for the perfection of the entire composition. In a room this is equally true, we cannot have a dozen attractive spots of color and have harmony. Really, every inanimate object in a room is a part of the background. The less color employed, the more probable will be the harmony, for gray will enter into the composition of all the colors. A room, like a rug, should have one dominant tone, be it grayed green, orange, red, yellow, or blue. There may be other colors, but they ought to be composed in part of the dominant color.

For example, a pure vermillion sofa cushion is out of place in a green room, whereas a soft red, made by combining green with red in dyeing the cloth of the cushion, may be a lovely addition in color, for the green in the red serves to draw it into harmony with the dominant color of the room.

A good method of procedure is to decide upon the general color scheme for a room and then to make sure that every object in that room has been selected for its color relation.

A peddler offered for sale a polish which would "make the varnish on the furniture look like new." The wise lady of the house not only declined to purchase but offered to buy if he had a preparation which would remove the shine from her furniture. As has been stated with regard to the woodwork of the house, the furniture should not be a mass of glittering high lights, which draw the eye to themselves and serve to emphasize unduely those lines of the chair, for instance, which happen to catch the light. A chair should be seen as a whole, dimly, as but one of a number of accessories in the room. In the small house with which we are dealing, there is no excuse whatever for gilding any piece of furniture, in spots or as a whole. It becomes, outside and inside, a downright falsehood.

THE DINING ROOM

Chapter VII



THE ruling color scheme of the dining room being warm and cheerful, we have a hint for the coloring of the furniture. Chairs and tables of dark brown or warm green enrich the appearance of the wall paper, whereas the paper in turn offers the return compliment to the furniture. The familiar yellow-brown varnished furnishings do but cheapen the effect of a room whatever color the walls and floor may be. A plate rail is an addition to the room providing it is not abused by placing upon it brightly or lightly colored plates. Pewter or the old plates of subdued color tones are better. A room spotted with a display of garish china can never be anything but distracting, whereas a few old pieces which are so unobtrusive as to hold communion with the background against which they are placed are an enrichment. If the china closet is filled with dishes, forego the display, and place inside the doors a colored drapery or curtain of cloth similar in tone to the prevailing color of the room.

It is customary to place under the dining table a large rug. It is a perfect nuisance there, catching as it does, all the crumbs which fall from the table. The rugs would better be placed about the table where they are of direct service to those approaching the feast.



A dining room which lacks repose because of the many glittering lights from the china, the silver, and the varnished furniture. This room is to be commended, however, because everything in it belongs in a dining room.



A dining room in a small flat. The ceiling color has been brought down to the picture moulding to lessen the apparent height of the room. The walls are of a golden brown color, making a fine background for pictures and ornaments, each of which has been carefully chosen for its worth and appropriateness, and carefully placed upon the wall with due consideration as to the composition of the wall area.



It is now possible to find even sideboards which are unpretentious in design and adequate in service.

Of sideboards, there are but two good kinds, the old fashioned variety and the latest production of some of the crafts shops, either of which is substantial and serviceable. The average sideboard, as displayed in the furniture store, is a hybrid, a cross between a fireplace, a bureau, and a whatnot. It is another evidence of the mad desire for something different or "fancy." Let us come back to our first contention that everything is best when as simple in design as its required service will permit. "Simplicity is the one thing needful in furnishing, of that I am certain," said William Morris.

THE BED ROOM

Chapter VIII



ALL of us look back with pleasure to the unpretentious bedroom of our childhood. It may have been as cold in winter as Greenland, the roof may have claimed half its ceiling and walls, yet there was a charm about that room which we cannot forget. That charm was its simplicity. It was just what it pretended to be, a sleeping place. It lacked all extraneous furbelows, it made no exhibit of false luxury. We remember that it offered great possibilities in the way of fresh air, that its furnishings were light in color with woodwork painted white, that the thick home-made rugs became friends, and that the scanty furnishings were really ample. No great effort was required to keep the room clean for it was small and contained but little.

It is said that in the modern flat or home, the room which is most satisfactorily furnished is the bathroom. Perhaps we might also consider the bedroom as being usually well furnished. We have come to see that heavy furniture or draperies suggest sluggishness, that the room should not lack air, that a plain white iron bed is better, as a rule, than mahogany. From a strict hygienic view, an iron or a brass bed is always better than a wooden one.

The furniture is well chosen if of light colored wood, as maple or cherry in natural finish, or if it is painted



Bedroom furnishings should be of simple line, beautiful proportion, and of a general character somewhat lighter than for the more strenuous service of the living room. An oblong mirror in either object would have been preferable to the elliptical shape, because the other shapes on the objects are rectangular.



**Two Mission sewing tables which will serve the missionary as long
as she may live.**

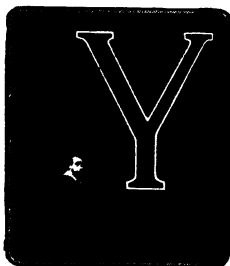
white. The whole room should have the effect of daintiness and freshness which comes from light furnishings, and that immaculate cleanliness which is possible in any home.

A certain collector of antiques has slept for years on a cheap cot; he is awaiting his opportunity to buy an old fashioned four poster bed. Why? Why? It was a bed made for those who slept late mornings, the posts supported heavy draperies which could be drawn to shut out the light or insects, that the drowsy one might rest in peace. This kind of a bed in these days of action and in this country where few of us can spare the time for the protracted morning nap, suggests a luxury and an idleness foreign to the small house. Unless the four posts are used, why have them? Does a fish have four feet? A possible use for one of these old posts is as a clothes tree; with sensible hooks at proper angles it would make a stable one. Let us buy the furniture which meets our needs; not that of the last century merely because it is old and rare.

If any room in the house is provided with a carpet, it should be the bedroom, but large rugs well placed with reference to their use are better for service and better in other ways. The furniture should be simple and straight lined, rather than scrolled-sawed and fluted. Double window shades prevent the possibility of interesting shadows being seen at night from without, and may be used to shut out the morning light in summer much more hygienically than did the draperies on the four poster bed; while the screens in the windows will cause the flies and mosquitoes to linger in their natural habitat outside.

PICTURES AND CASTS

Chapter IX



YOU have a beautiful place here," said the visitor at the home of a lover of works of art. "Yes, it is a delightful place—my studio," was the reply, "but please observe that there is nothing in it for ornament or for decoration. The things which I have collected together record the achievement of the human spirit when life was at its highest. I collect works of art, as I collect books, for the feeling or thought that is in them. My purpose is not to impress my friends with a splendid show, but to improve myself by a constant contemplation of unattainable altitudes." This should be our text.

"Of course we must have pictures, everybody has them! Besides, they help to cover up the wall paper (which sadly needs such consideration), and then they make a room look homelike." Thus reasoned a good lady who was asked concerning a picture over the mantel, "Of whom is that a picture?" She replied, "I don't know, we have had it for twenty years and it has always hung there." What an inspiration it must have been to her!

It is said that if you are to be a guest at the home of a Japanese gentleman, he will endeavor to ascertain the name of your favorite Japanese painter. Upon your visit to the home of this Japanese friend, you will be

surprised and charmed to find on the wall a picture by the artist you have named. It is the only picture in the room. He has paid you the distinct courtesy to apprehend your good taste, and has banished from the apartment all other pictures that you might enjoy your favorite master. The Japanese host may have a chest filled with prints, he seldom shows more than one at a time. Whistler would generally show but one picture to a visitor, occasionally two or three, but very rarely would he permit two to be seen at the same time. These are extreme illustrations, we will admit, but there is a lesson in them for us. Compare these educated and refined tastes with that in the following true story of a good woman whose development in recognizing the fitness of things was arrested at an early age. A visitor at a country home was astonished upon entering the parlor reserved for state occasions to see extending around the room three narrow shelves supporting cabinet photographs. He looked at this display in amazement, and noting his attention, the hostess remarked, "You seem interested in my decoration?" "Yes," replied the visitor, "it certainly is unique!" "Almost everybody notices it the first thing," returned the lady, "I'll tell you how it is, you see my husband is an undertaker, and these are pictures of the people he has buried!"

Most of us are somewhat like this woman. If we should frankly explain the pictures presented for our own contemplation and the edification of the visitor in our home, our comments would run something like this:—"That one is a crayon portrait of poor old grandfather Opie, I ordered the frame and they threw in the picture; it is not a very good picture of him, but it did not cost anything. That is Aunt Lucy, who lives in Missouri, I haven't seen her for twenty years, and I really

do not know whether or not she is alive now." The only difference between the decorations of the woman in the story and our own, is that the undertaker's wife had a richer display of pictures of this type than we can ever hope to accumulate.

To be sure we ought to cherish the pictures of our friends or relatives, but there is no reason why we should expect others to do so. Surely we can hardly expect outsiders to be enthusiastic over portraits in which we have not enough interest to know whether the people pictured are above ground or below. This brings us to the point of deciding that a picture may be, from its content, suitable for one room and out of place in another. The living or reception room should pay homage to the good taste of the guests. The family bedroom may be filled with as many heirloom portraits as the Pitti palace, and no one will object. In any room, however, family portraits are best in the closet or drawer unless the originals stood for some trait of character which is worth emulation, or unless their portraits were painted by masters. If we have loved them, we have done so because they were worthy, and if they were true blue in life, the contemplation of their likenesses may exalt us,—but not one unfamiliar with their life.

It may be well to consider at some length the question of suitable pictures for the living room, for what is true of these pictures applies in a great measure to all pictures in the home. Few of us can afford original works of art which are really satisfactory. All of us can purchase photographs of the best.* A poor original is worthless,

*The best photographs are carbon prints made by such firms as Braun, Clement & Co., New York, and Anderson of Rome, Italy; or the Copley Prints of Curtis & Co., Pierce Bldg., Boston, Mass. Picture dealers or public libraries can generally supply catalogs of these prints.



"Infanta Marguerite," by Velasquez.



"Liseuse," by Lefebvre.



A Landscape, by Corot.



"Autumn Oaks," by George Innes.



"Portrait of an Old Lady," by Rembrandt.



"Hermes," by Praxiteles.



"Madonna, Christ, and St. John," by Bouguereau.



The Choragic Monument to Lysicrates.



The artist in his studio indicates his love of certain pictures or subjects by his surroundings. This is precisely what the pictures in the home should show.



This picture is poorly framed because the mat and the frame are of equal width, offering no variety in space division. The frame being very dark, it should not be hung against light wall paper.

a good reproduction of a masterpiece may be priceless in the formation of our own taste and character. To state that we do not care for a Rembrandt or a Corot, is but another way of saying that these men speak in so grand or beautiful a manner that we cannot comprehend. Few people do enjoy these fine things at first; no one understands them without long intimacy. Is one expected to grasp all the significance of a Shakespearean play the first time he sees it? We should allow pictures an opportunity to speak to us. Hang in the room a really fine photograph and in time you will appreciate it; beside it the things of lesser worth will appear at their true value. Familiarity with cheap things breeds contempt, association with fine things creates the cultivated taste. Our slogan should be, a few fine reproductions of masterpieces, or nothing, shall appear upon our walls.

Some one may be tempted to infer from what has been said thus far concerning pictures, that all houses may be well provided for pictorially if each owner is handed a bundle of reproductions of fine art works and told that these are worth having and that he may hang them in his home. What does it matter so long as the pictures are good? Just here comes in the important part of the furnishing of any house, the personality of the owner. This personality differs so much with individuals that no attempt is made anywhere in these pages to state anything except general principles, which must be applied to individual cases.

No one has a mind sufficiently cultured to respond with equal fervor to all stimuli. We say of a man that his personality is bold or timid, proud or humble, generous or miserly, that he is very fond of nature, or of mechanics, or of philosophy, or of something else. No character is made up of the best of everything that pertains to

excellence. The owner's personality ought to make itself known at its best in the choice of pictures.

If we are fond of children, we shall enjoy Velasquez's "Infanta Marguerite", for it is a portrait of childhood which is as true to-day as it was three hundred years ago when it was painted. Velasquez had the same ability as did Shakespeare to lose his own identity and portray that of his subject, whether king, dwarf, or child, and to present his subjects as universal types.

If we believe with Browning that, "If you get simple beauty and naught else, you get about the best thing God invents," we shall express our belief by having upon our walls such a picture. as, for example, Lefebvre's "Liseuse", ("The Reader"). Nature always suggests perfection, it remains for art to work out the ideal. Do you know of a peasant girl with such exquisite oval of face as this one, one with such perfect features or delicate hands? It is because there is in us a soul that constantly searches for beauty and perfection, that the ideal, as here presented, makes so strong an appeal.

Perchance we are fond of nature; if so, Corot has something for us in his landscapes. Corot has portrayed his own spirit in the modest, grayed colors, in the suggestions of tenderness and delicacy which thrill through these pictures. If our personal characteristics are similar to his, we shall be appealed to by this master whose knowledge and power to portray nature only serve to stimulate us to a richer appreciation of nature.

All people who love nature are not especially interested in the paintings of Corot. A character, strong and poetic, yet vigorous, may prefer Innes's landscape, "Autumn Oaks." Here, one of the fleeting effects of nature has been caught at a time when the light and dark are strongly opposed to one another. It is stim-



An incorrect method of hanging a picture. The lines of the wires should be vertical, thus agreeing with the other vertical lines in the room.



A picture properly hung with two wires, and properly placed against a background of similar value. (In a scale from light to dark, we should call both picture and background of about middle value.)

ulating and powerful in its suggestion and will meet with response from the strong. In portraiture, Rembrandt's "Portrait of an Old Lady" will appeal to a strong character. Especially will this be true if the spectator understands with Ruskin that Rembrandt was "the only painter who could paint a wrinkle." The sure craftsmanship of brushstroke in this portrait is an inspiration to all who aim to do anything directly and with certainty.

Back of every great work of art there is profound thought and inspiration. We shall never have another "Hermes" to equal that of Praxiteles, because no modern delights in the stories of the old Greek gods as did the sculptors of ancient Greece. If we are interested in the Greeks of the famous Acropolis, or if we truly appreciate ideal beauty in marble, regardless of associations historic or literary, we shall find no statue superior to this in its power to make us familiar with dignity and beauty in marble.

A lover of beautiful line and draughtsmanship will see the wonderful drawing in Bouguereau's "Madonna, Christ, and St. John." It is said of Bouguereau, that he was the only artist whom history records as being able to begin at the great toe and draw entirely around the figure with one line so as to produce a perfect drawing.

A recent notice in the newspaper states that a Stradivarius violin was recently sold at auction for twenty-five hundred dollars. Why do these particular violins sell at such high prices? Stradivarius, if we are to believe George Elliot, has answered that question for us in a few lines, as follows:—

"Who draws a line and satisfies his soul,
Making it crooked where it should be straight?
An idiot with an oyster shell may draw
His lines along the sand, all wavering,
Fixing no point or pathway to a point.

An idiot once removed may choose his line,
Straggle and be content; but, God be praised,
Antonio Stradivari has an eye
That winces at false work and loves the true,
With hand and arm that play upon the tool,
As willingly as any singing bird
Sets him to sing his morning roundelay,
Because he likes to sing and likes the song."

If the home-maker is alive to fine proportion and beautiful mass and line, a picture of the ancient Greek monument to Lysicrates will be appropriate in the living room. An eye that "winces" at the false, must take keen delight in this little masterpiece of Greek genius. The owner's choice of such a subject for home decoration merely reveals his love for things of this nature.

It is not for a moment intimated that one ought to surround himself with but one kind of pictures. He ought to have variety of course, but he ought not to take anything or everything offered for sale. His own personal characteristic tastes should be consulted. It is his home that he is furnishing, and the pictures should appeal to him. The world has long since set the hall mark of excellence upon quantities of fine art productions; let us be on the safe side, and, if we are in doubt as to our own capacity for right selection, choose only from these things.*

There are some pictures which from their nature are out of place on our walls, although they are accredited works of famous painters. Such pictures are, "Descent

*The following list of interesting and helpful picture study books may be of service: "How to Study Pictures," Caffin; "The Meaning of Pictures," Van Dyke; "Delight the Soul of Art," Eddy; "How to Judge of a Picture," Van Dyck; "How to Enjoy Pictures," Emery; also the monthly publication, *Masters in Art*; these publications may be obtained from libraries or booksellers.



A dark picture appears to the best advantage against a dark ground.



If the light on the cast is satisfactory, an admirable place for a cast is on the mantel of a brick fireplace, where the surroundings of brick agree in texture with the cast.

from the Cross", "The Death of St. Sebastian", "Preparing for the Tomb", etc. All these do but depress the onlooker and take the good cheer from life. They are as painful as the small boy's composition on man:—"Man is a animal, his eyes is to get sand in, his ears is to have the earache in, his nose is to have the snuffles in, his mouth is to hatch teeth in, he is divided to the middle and walks on the split end."

Pictures which are the very opposite of this class, those which are funny, are worse, for soon they become as tiresome as an oft-told story or a much repeated pun, and they are entirely wanting in any uplifting impulse. It is by contemplation of fine things that we grow to be more like them. The masterpiece is a masterpiece because the creator of it has given the subject more study and has expressed his thought more beautifully than we can ever hope to do. It is, therefore, our distinct privilege to accept his proffered aid through his picture or cast or other work, to lift ourselves toward the special culture which years of struggle have enabled him to attain. All great art, music, poetry, painting, sculpture, or architecture is ennobling for this reason.

Pictures may be made more effective, or less so, by their frames. The purpose of a frame is to provide "a little space of silence" about the picture, that it may deliver its message undisturbed by noisome surroundings. The frame and the mat should never be of the same width, let one give way to the other. The color of the frame is dictated by the tone of the picture. A brown photograph may be appropriately inclosed in a brown frame which in value is lighter than the darkest parts of the print and darker than the lightest portions. A black and white print looks well in a gray frame. Water colors, etchings, or other pictures of light values are

pleasing when framed with white mats and narrow gold frames. Generally, oil paintings appear best in frames of dull gilt, although where it is desired to increase the brilliancy of the color in the picture, a black frame is effective.

Pictures should be hung with two vertical wires from screw eyes near the top of the frame, that the frame lines may remain horizontal and vertical, and the picture flat, or very nearly so, against the wall. The lines of the wires thus agree in direction with the other vertical lines of the room. The old method of using one picture hook or nail and a red or green rope, which outlined a triangle, is obviously bad. Always use fine picture wire for hanging, that it may be as little in evidence as possible. A space on the wall which has its major dimension horizontal should hold a picture which is wider than it is high; and a vertical wall space should hold a vertical picture.

Hang pictures, as a rule, so that the center of the picture comes somewhere near the eye level, slightly above it, rather than below; the room as a whole should present a unity in effect in this regard. Sometimes where the picture suggests a worshipful attitude of mind, as a madonna, or represents a height, as a mountain, it may be hung above the eye level to add to its effectiveness. The wall should be considered as a complete composition, as truly as any single picture; the pictures should be so arranged that the wall as a whole is balanced, as the painter would say. This does not mean that they need be monotonously strung along, but one group should balance another. Colored pictures should have an area to themselves, they ought not to be placed adjacent to photographs; they disagree in kind and form an inharmonious unit.



A statue wrongly placed,—in front of a window, where it appears a silhouette.



The same Venus so placed that the light reveals the modeling of the figure and draperies.

Pictures which are light in value may be hung in strong light; those which are low toned are more agreeably placed on the dimly illuminated portions of the wall. Pictures with dark frames are out of place against light walls, and *vice versa*.

Casts are seen to advantage only when the play of light and shade upon them is at its best. This usually requires a side light. The worst conceivable place for a cast is in front of a window, where it appears inevitably in silhouette. The texture of the plaster in the cast has nothing in common with laces, silks, or polished woods, hence a cast should not be surrounded by such things. A fine place for a large cast is against the brick of the chimney over the fireplace, providing the light upon it is satisfactory. Casts intended for a frieze for a building, like the Parthenon frieze, should be placed high upon the walls, that they may be seen as the sculptor designed them to be seen.

THE SMALL ORNAMENTS

Chapter X

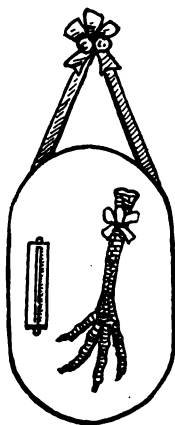


WHAT queer things other people do have in their houses,—calendars of nineteen hundred and something, ten-cent fish globes with no fish, clocks that have not for a decade acknowledged that time exists, wax flowers of the vintage of 'sixty-four, tidies so intimate that they may be plucked from the arms and back of the visitor when he arises from the chair, as one would pick burrs from the clothes after a country walk,—these and a hundred other things in the average American home, all delightfully illuminate the "uselessness of the useless."

One test of the intelligence of a race and of an individual is in their choice and use of ornament. The highest type of the useful is always beautiful, and the beautiful is always useful. Why preserve these wrecks of things which are neither useful nor beautiful? A woman preparing to move was discovered carefully wrapping in a piece of paper a comb which through age or lack of proper treatment had lost all of its teeth but two. A neighbor inquired why such solicitude for the comb, and the answer was, "I didn't know but what it might come in handy sometime." It takes courage to set aside certain things as beyond hope! Until we throw aside this useless trash, our homes will be encumbered with a record of our weakness.

A PRETTY ORNAMENT.

Dear Sisters—I fully intended to send in directions for making a very pretty as well as useful ornament while your



Thanksgiving turkey feet could be brought into use. I have one, which I have had for 13 years, and just as good and perfect as the day I fixed them. Get one nice turkey foot and leg, up to the

first joint. Wash it nicely and allow it to dry a little while over the stove, or on the kitchen mantel. Now take a grape box cover and cover with black or red velvet or satin, as one may fancy. Cut the satin or velvet about half inch larger than box cover, then notch or cut little slits and stick the velvet or satin, whichever the case may be, down on the wrong side with some strong glue. This will quickly dry. Then get a small thermometer and prick a little hole to correspond with the thermometer and sew through the board with heavy silk to match in color with velvet or satin. Now take your turkey foot and give it two or three nice coats of gold paint. (This preserves the foot.) Covering all parts with the gold paint, arrange the foot nicely and claws so it will look nice. The next day it will be ready to mount on the board, which has been previously covered with velvet. Prick two holes in the board, one on each side of the turkey leg. About $3\frac{1}{4}$ inches down place in position and fasten by strong twine around the leg and down through the holes already made in the board and tie very strong. Then glid the string. Get $1\frac{1}{2}$ yards of ribbon to match the velvet cut into, paste with the glue one on each corner, carry up long enough to hang it up by, then tie a nice bow at the top. Then get a sheet of gold paper, at any paper store, and stick on the back, to make the finish complete, and to cover up the string and fastenings. Every one that sees mine admires it so much. Very nice for a dining room, but mine hangs on my par-

lor door. Wish some one would try and report. I think it would repay them for their trouble. Shut In No. 1.

This clipping was cut recently from a Sunday newspaper. It is in line with much of the absurd advice offered in papers and magazines to house keepers.

Beauty being the criterion of success in house furnishing, such things as trophies, mementos, diplomas, birds' nests, snow shoes, and personal photographs should have no place among the permanent fixtures of rooms devoted to the entertainment of guests, unless it be a room given up to such collections, as the den. This is frankly a room out of the ordinary, most intimately personal and reminiscent, and we may expect to see the odd and the unusual rather than the beautiful in such an apartment.

Any ornamentation is misplaced when it interferes with the use of the object. As illustrations of the above principle, the following will suffice:—a chair back with a bunch of grapes so carved in the back as to painfully greet him who ventures to sit in the chair; plates with the design painted in the center so that in use the decoration is temporarily destroyed; sofa cushions with pictures painted or worked upon them so that they must always remain vertical if the decoration is to be correctly viewed; lamps, vases, or pitchers with handles so fashioned as to be uncomfortable to the hand; burnt wood table tops which are so thoroughly covered with the design that it seems wrong to use the table; all these things are in poor taste, they are not "the real, well seen."

The thing itself is more important than the decoration. When we cover a chair with a "Mother Hubbard" dress, or even an apron, in striking pattern, the chair is subordinated, the covering reigns supreme. When we paint a picture of the city hall upon the sofa cushion, we fail to remember that the cushion on the sofa is more pertinent than the city hall in that locality.

Realistic imitation is bad in decorative or constructive design. We speak of the customs of other nations and say, "How strangely they do things!" What must



A typical "den," exhibiting curious, interesting, and beautiful objects well arranged against a warm brown background.



Another view of the room shown on the previous page.



"Not quantity, but quality"—a few objects selected for their beauty, well placed on a bookcase top.



A hanging light, suitable for electricity or candle, located in the right place for service. Had the bracket been formed with straighter lines, it would have been better in its relation to this particular clock.

they think of us? Here are some of the things to be found in the modern home:—White doilies with designs of naturalistic violets in robust violet color, the violets being dropped around the border so as to suggest a jolly lot of tadpoles having the time of their lives on a merry-go-round; sofa cushions with girls' heads, yes, even horses' heads painted on them; glass slippers to be used as vases; match boxes in the semblance of animals, to open, remove the head; yellow silk carrots for pin cushions; for a match scratcher, a cat with sand-paper and the legend, "Scratch my back;" an egg dish in the form of a hen on the nest, to secure the egg, oust the hen; a butter-dish with a cover after the manner of a reclining cow; a plate shaped like a fish,—and to hold matches; in the fireplace, a snow or a coal shovel, gilded, the blade with a picture of a lighthouse painted thereon, the handle adorned with a necktie of pink satin; an iron cuspidor in imitation of a silk beaver hat! What must the foreigners think!

We expect children to play with jack o' lanterns, but in time adults ought to put away childish fancies.

If we are to buy a clock, let us select one with an appropriate case. A good structural design is always built around the idea involved. Note the direct structural fashioning in the weighted clock of our grandfathers, then in the pendulum clocks, and finally in the dollar alarm clock. These are all good. A design for an oil lamp should be a simple and adequate presentation of the idea of burning oil by means of a wick; a gas lamp needs no oil tank, although many gas lamps retain this useless feature; an electric lamp needs no gas pipe. Lamp shades ought to be constructed of glass, porcelain, or metal, never of paper or cloth. A bunch of flowers painted on a shade does not decorate

it, it defaces it. A decorative treatment of flower forms would necessitate their being so arranged as to conform to the main lines of the shade; in other words, the natural features of growth must be subordinated to the decorative. One very quickly learns to distinguish between decorative and naturalistic design if he stops to ask, was the decoration planned expressly for the object to which it is applied, and in the application does it conform to the structural lines of the object?

Vases serve two ends, they may be primarily planned to hold flowers, or they may be designed as ornaments. If made to contain flowers, they are best of plain glass or of simple, quiet color, echoing the coloring of the flowers. Many of the Japanese vases are inexpensive and delightful in either capacity. Our domestic vases are apt to be as unsatisfactory as can be, unless we purchase the more expensive. If the vase has handles, they should be an integral part of the vase, firmly attached, and making no awkward breaks in the lines of its contour.

Finally, a word may be said of the flowers which form a part of table or shelf decoration. Again, the American characteristic comes to view,—we want a half-bushel or none. Let us listen to the Japanese, for the art of the florist in their country requires fourteen years of study before proficiency is acquired. The Japanese appreciate the fact that every flower arrangement, as every statue, should be balanced from all points of view. The massing of flowers destroys the lines of growth which should be preserved, and which may by manipulation with the fingers be made to conform to simple balanced lines. The Japanese recognize the bud, the flower, and the seed pod, also the leaf full front, in side view, and turned away, as elements of



Suggestions for plant arrangements from the Japanese. The line combinations at the top indicate the balanced planning of the main lines of growth of the plants. The illustrations below show how the plants appear when bent, if necessary, to conform to a balanced and rhythmic composition. Note the proportion in each between the plant and the vase or the vase and stand which together form one unit.



From an old Japanese print, illustrating the preparations for the entertainment of a guest. Here are placed vases, plants, scissors, a tabouret, and a pitcher of water, with these things the guest is proffered entertainment,—he is to arrange these plants so as to produce a beautiful composition. Both host and guest consider this as a distinct offering of the best that the host can provide for the adequate entertainment of the guest.

possible beauty. They say that the vase ought to be to the plant as one is to one and one-half, that a proper proportion may be maintained. Every flower arrangement should have its center of interest, echoed in subordinate groupings if desirable. When we arrange flowers with the same pleasure that we write, or paint, or sing, and with the same desire to accomplish a definite effect, then will our results be artistic. The artistic temperament knows that Whistler is right when he states that "nature is usually wrong; that is to say, the condition of things that shall bring about the perfection of harmony is rare, and not common at all." We must comprehend the truth of this statement if we are to compose beautiful flower groupings for our homes.